

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Registration Form**

1. Name of Property

historic name Taylor-Olive Building

other names/site number Beethoven Conservatory Building, Beethoven Hall, Studio Building, Fine Arts Building

2. Location

street & number 4505 Olive Street [n/a] not for publication

city or town St. Louis [n/a] vicinity

state Missouri code MO county St. Louis [Independent City] code 510 zip code 63108

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property meets does not meet the National Register criteria. I recommend that this property be considered significant nationally statewide locally. (See continuation sheet for additional comments [].)

29 Oct. 02

Signature of certifying official/Title Claire F. Blackwell/Deputy SHPO

Date

Missouri Department of Natural Resources
State or Federal agency and bureau

In my opinion, the property meets does not meet the National Register criteria.
(See continuation sheet for additional comments [].)

Signature of certifying official/Title

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that the property is:

- entered in the National Register
See continuation sheet [].
- determined eligible for the National Register
See continuation sheet [].
- determined not eligible for the National Register.
- removed from the National Register
- other, explain see continuation sheet [].

Signature of the Keeper

Date of Action

USD/NPS NRHP Registration Form
 Taylor-Olive Building
 St. Louis (Independent City), MO

5. Classification

Ownership of Property	Category of Property	Number of Resources within Property	
		contributing	noncontributing
<input checked="" type="checkbox"/> private	<input checked="" type="checkbox"/> building(s)	1	0 building
<input type="checkbox"/> public-local	<input type="checkbox"/> district	0	0 sites
<input type="checkbox"/> public-state	<input type="checkbox"/> site	0	0 structures
<input type="checkbox"/> public-Federal	<input type="checkbox"/> structure	0	0 objects
	<input type="checkbox"/> object	1	0 total

Name of related multiple property listing.

(n/a)

Number of contributing resources previously listed
 in the National Register. 0

6. Function or Use

Historic Function

COMMERCE: business
 COMMERCE: specialty store

Current Functions

VACANT

7. Description

Architectural Classification

Classical Revival

see continuation sheet [].

Materials

foundation Brick
 walls Brick
 Terra Cotta

roof Asphalt

other _____

see continuation sheet [].

NARRATIVE DESCRIPTION

See continuation sheet [x]

8. Statement of Significance

Applicable National Register Criteria

A Property is associated with events that have made a significant contribution to the broad patterns of our history

B Property is associated with the lives of persons significant in our past.

C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.

D Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

Property is:

A owned by a religious institution or used for religious purposes.

B removed from its original location.

C a birthplace or grave.

D a cemetery.

E a reconstructed building, object, or structure.

F a commemorative property.

G less than 50 years of age or achieved significance within the past 50 years.

Areas of Significance

ARCHITECTURE

PERFORMING ARTS

Periods of Significance

1904 - 1952

Significant Dates

1904

Significant Person(s)

n/a

Cultural Affiliation

n/a

Architect/Builder

Cann, William A.

Morrison, Robert

Narrative Statement of Significance

(Explain the significance of the property on one or more continuation sheets.)

9. Major Bibliographic References

Bibliography

(Cite the books, articles and other sources used in preparing this form on one or more continuation sheets.)

Previous documentation on file (NPS):

preliminary determination of individual listing (36 CFR 67) has been requested

previously listed in the National Register

previously determined eligible by the National Register

designated a National Historic Landmark

recorded by Historic American Buildings Survey

recorded by Historic American Engineering Record

Primary location of additional data:

State Historic Preservation Office

Other State Agency

Federal Agency

Local Government

University

Other:

Name of repository: _____

USD/NPS NRHP Registration Form
Taylor-Olive Building
St. Louis (Independent City), MO

10. Geographical Data

Acreege of Property less than one acre

UTM References

A. Zone	Easting	Northing	B. Zone	Easting	Northing
15	738 920	4281 110			
C. Zone	Easting	Northing	D. Zone	Easting	Northing

[] See continuation sheet

Verbal Boundary Description
(Describe the boundaries of the property on a continuation sheet.)

Boundary Justification
(Explain why the boundaries were selected on a continuation sheet.)

11. Form Prepared By

name/title Lynn Josse
organization Landmarks Association of St. Louis date September 16, 2002
street & number 917 Locust Street, 7th floor telephone (314) 421-6474
city or town St. Louis state MO zip code 63101

Additional Documentation
Submit the following items with the completed form:

Continuation Sheets

Maps

- A USGS map (7.5 or 15 minute series) indicating the property's location.
- A Sketch map for historic districts and properties having large acreage or numerous resources.

Photographs

Representative black and white photographs of the property.

Additional Items
(Check with the SHPO or FPO for any additional items)

Property Owner
(Complete this item at the request of SHPO or FPO.)

name 6151 MCPHERSON LLC
street & number 4481 OLIVE BLVD telephone (314) 496-6425
city or town St. Louis state MO zip code 63108

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

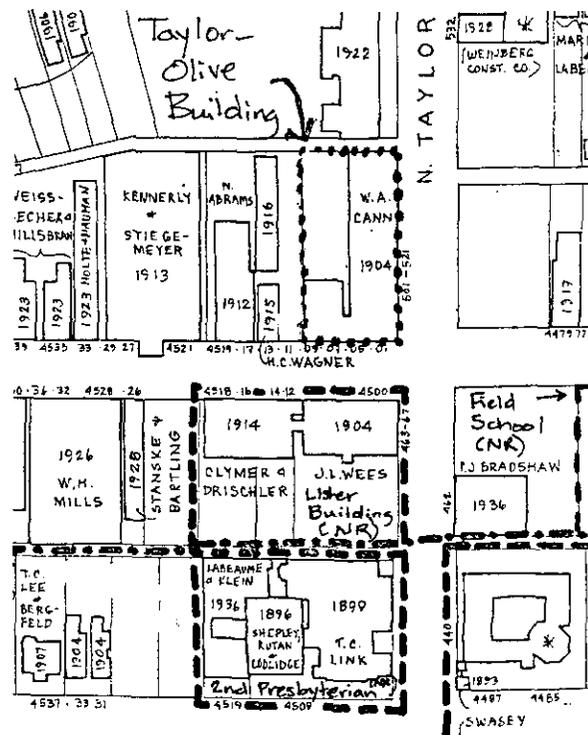
Section 7 Page 1

Taylor-Olive Building
St. Louis [Independent City], Missouri

Summary

The Taylor-Olive Building, located at 4505 Olive Street in St. Louis, is a two-story brick building notable for its extensive use of terra cotta, particularly at the classically inspired frieze. Eleven bays long at the south and seven bays at the east, the building has a central entrance at each street elevation. Other bays at the street level are storefronts, currently boarded. The plan of the building is a J-shape, with a narrow light well between the small west wing and long east wing. At the second floor, the west wing is an auditorium space with a hipped roof supported on large steel trusses. The east wing has a long central hall. The interior walls have been demolished, leaving trenches in the floor dividing the tiled hall from the wood-floored studio rooms. The building is in good condition except for the west wing, where the auditorium roof has failed, the plaster ceiling collapsed, and water has seeped through the wood floor to cause damage at the first story. Some storefronts appear altered under the boards which cover them, and the removal of interior walls at the second floor impacts the integrity of the property.

Figure 1: Taylor-Olive Building and relation to Central West End certified Local Historic District (south of the dash-dot line in the alley). National Register sites are indicated by dashed lines. Source: Landmarks Association map.



United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section 7 Page 2

Taylor-Olive Building
St. Louis [Independent City], Missouri

Site

The Taylor-Olive Building is located at the northwest corner of Taylor and Olive in the Central West End neighborhood of the City of St. Louis. It is located across the street to the north of the Lister Building (NR 2/10/1983) and half a block north of the Central West End Certified Local District (see Figure 1, above). It is part of a multi-block stretch of Olive which assumes an early 20th century commercial character, with many fine buildings but also many vacant lots.

Exterior

Built with a J-shaped plan, the Taylor-Olive Building is two stories high. The roof is flat except for the auditorium space at the west end of the building, where the roof rises to a hip. The primary elevations are at the south (Olive) and east (Taylor) (Photos 1-3). The south elevation is seven bays wide and the east is eleven. Both are of red brick, composed with an arched entrance at a slightly recessed center bay framed between white terra cotta pilasters with an arabesque motif. Above the terra cotta entablature, the second story of each entrance bay has a set of three terra cotta framed round arched windows; above these is a panel bearing the inscription "TAYLOR-OLIVE BUILDING" (Photo 4). Boarded storefronts are to either side of the entrance elevation (three bays to either side at the south, and five on either side of the entrance at the east). The corner storefront has a recessed corner entry behind one of the terra cotta pilasters; these pilasters define either end of both primary elevations.

At the second story, fenestration is somewhat irregular. At the south elevation, most bays have a single set of three 1/1 sash windows, with the center window slightly wider than the outer two. The fifth and sixth bays, however, have simple pairs. At the east, the first five bays, the seventh, and the eleventh (at the far right) have the same sets of three windows; the eighth, ninth and tenth bays have irregular combinations of single and paired 1/1 sash windows.

The most notable feature of the exterior is the finely detailed terra cotta frieze which rests over the second story windows. Pictured in *The Builder* shortly after the building's completion, the frieze depicts a classical chariot procession.¹ The work is believed to be unique in St. Louis. Above the frieze is a terra cotta cornice and brick parapet wall.

¹ *The Builder* v.12 no. 4 (April 1905). n.p.

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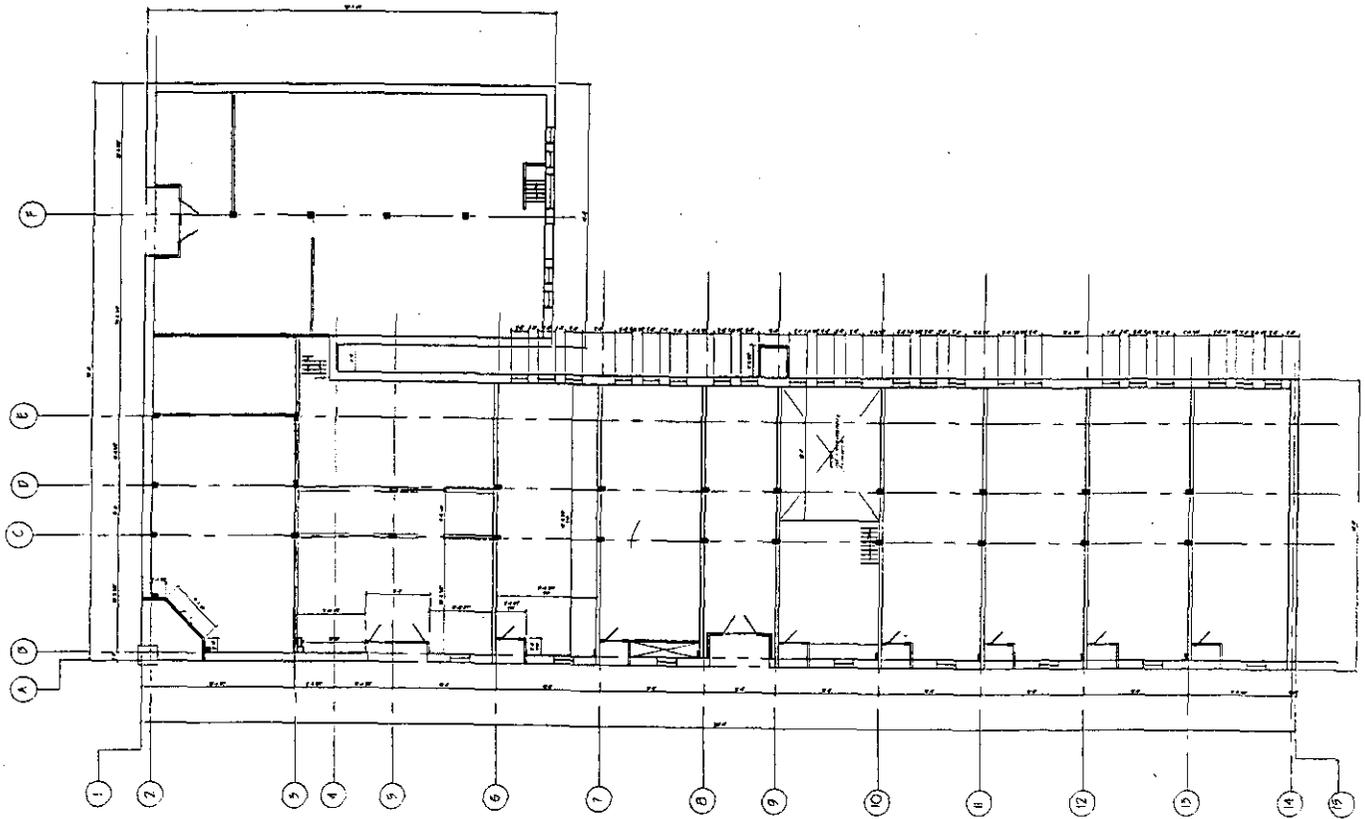
**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section 7 Page 3

Taylor-Olive Building
St. Louis [Independent City], Missouri

The side and back elevations are red brick without terra cotta adornment. The sides are blind except for a single window at the second story, north elevation. The interior elevations face an open court (which once housed a garage or other outbuilding) (Photo 5). At both stories, segmental arched window openings light the individual shop and studio spaces. First-story windows are boarded; at the second story, remaining windows are 1/1 sashes. Doors open into the first story shops. A tall brick chimney near the center of the lot rises above the roofline.

Figure 2: First floor plan. Not to scale. Source: Fendler & Associates Architects, St. Louis, February 2002.



AS-BUILT FIRST FLOOR PLAN

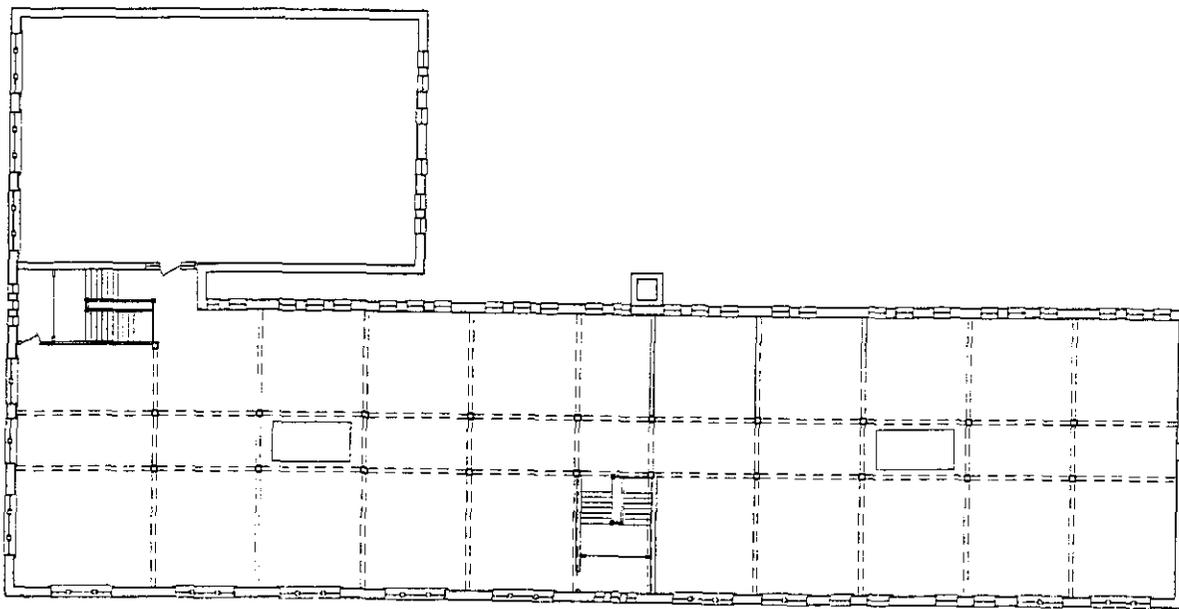
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National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section 7 Page 4

Taylor-Olive Building
St. Louis [Independent City], Missouri

Figure 3: Second floor plan. Not to scale. Source: Fendler & Associates Architects, St. Louis, February 2002.



AS-BUILT SECOND FLOOR PLAN

Interior

The two main entrances lead into similar tile-floored foyers with wood stairs leading directly to the second story (Photo 6). At the second story, a main north-south corridor at the eastern arm of the building shares the same brown and white tile design (Photos 7-8). The original partition walls have been removed, exposing the pattern of wood-floored studios along either side of the central hall. Exterior walls are plaster (failing in some areas), with original window trim generally intact. Two clerestory light wells (Photo 8) feature what appears to be embossed metal in a fleur-de-lys and garland pattern topped with six-pane windows.

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section 7 Page 5

Taylor-Olive Building
St. Louis [Independent City], Missouri

At the western wing, the second story is given over to a single large auditorium space (Photo 9). Due to water damage, this room is in the worst condition of any space in the building. Its vaulted plaster ceiling has fallen away from the steel truss system which supported it, and the brick walls have lost much of their plaster coat. The wood floor is warped and buckled in areas. A platform at the northwest corner accesses what appears to be a door opening (there is currently no door or fire escape at the opening). Discontinuity in the flooring indicates that a matching platform was built into the northeast corner of the room.

The first story of the building is all retail and commercial spaces. Most are a single bay wide; two spaces are two bays wide (Photo 10; see plan, figure 2). The storefronts feature plaster walls with historic and non-historic tile floors. Storefront windows and transoms are boarded, as are most of the rear doors and windows. Each unit features its own basement (Photo 11) with stone walls and concrete floors.

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section 8 Page 6

Taylor-Olive Building
St. Louis [Independent City], Missouri

Summary

The Taylor-Olive Building is locally significant under Criterion C in the area of Architecture and Criterion A in the area of Performing Arts. Constructed in 1904 for the use of the Beethoven Conservatory, the building was home to this important school as well as many smaller music and dance studios. The best-known tenant besides the Conservatory was dancer and teacher Alice Martin, whose studio became a regular rendezvous of St. Louis' progressive art circle. Architecturally, the building has one of the area's best small installations of terra cotta. The classical frieze, featuring a finely detailed chariot procession, may be unique in the city. The period of significance, 1904-1952, begins with the date of construction and reflects the time period that the building served as studios (with an arbitrary 50-year cutoff). Although there are some problems with integrity, including water damage, boarded storefronts, and missing walls, the building retains sufficient integrity to convey its historic associations.

Statement of Significance

Contractor Robert Morrison bought the parcel at Olive and Taylor in Horton's Washington Avenue Addition from the Horton Realty Company in April 1904. A month later, permits were issued to construct a two-story brick building for stores and a conservatory. In September, the following announcement appeared in the local publication *The Builder*:

A building for the Beethoven conservatory of music is being erected at the northwest corner of Taylor avenue and Olive street. This popular musical institution has secured the entire second floor of the new structure, which will have a frontage of 100 feet on Olive street by one of 200 feet on Taylor avenue. The building is being built and will be owned by R. W. Morrison, the contractor, and was designed by W. A. Cann. It will be two stories high and finished this fall at a cost of \$80,000.²

In March 1905 after construction was complete, the property was transferred to the F. H. & C. B. Gerhart Real Estate Company. Brothers Frank Henry and Charles Beauregard Gerhard were also officers in the Frick Real Estate Company. Title passed to the Frick Company and remained under the same ownership until 1967.

² "Beethoven Conservatory," *The Builder* v. 11 no. 9 (September, 1904). n.p.

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section 8 Page 7

Taylor-Olive Building
St. Louis [Independent City], Missouri

Architect William A. Cann apparently came to St. Louis in 1894 from "the south-west." After separating from partner J. Hal Lynch a year or two later, Cann worked on his own. In addition to the Taylor-Olive Building, his best known work, Cann designed a number of local churches. Little additional information is known about him.³

The exterior organization of the building is fairly conventional; it is the terra cotta work, particularly the fine frieze, which adds architectural significance. The work was recognized enough to be reproduced in *The Builder* (April 1905), one of the only detail images to be used in the publication that year.⁴ No specific attribution for the craftsmanship has been found, but it is likely that the work was produced by St. Louis' Winkle Terra Cotta Company. According to *The Builder* (June 1905), Winkle was the third-largest terra cotta producer in the nation and the largest west of the Mississippi.⁵ After about 1907, when company records become more complete, it is clear that most large terra cotta installations in St. Louis were produced by Winkle. Unfortunately, most earlier records are missing.

Although no single comprehensive survey of terra cotta in St. Louis thoroughly documents the use of the material, the Taylor-Olive's decorative frieze is believed to be unique. Its high-relief depiction of a classical procession is locally unsurpassed in its detail and artistry.

The original major tenant, the Beethoven Conservatory, was a significant force in the shaping of St. Louis' cultural history. This has already been acknowledged in the National Register listing of the Conservatory's 1892 building at 2301 Locust Street (originally part of Lucas Place - listed March 2, 1989).⁶ Founded in 1871 by German-born violinist August Waldauer, the conservatory offered voice, violin, piano, organ, harp, cello, coronet, flute, guitar and mandolin along with harmony and composition, counterpoint, German and elocution. Waldauer founded many other musical organizations including the St. Louis Musical Union, a direct progenitor of the St. Louis Symphony Orchestra.

As downtown's industrial district began encroaching on its Lucas Place location, the Conservatory's directors decided to move to the West End in one of the newly opening additions. Olive Street became one of the principal commercial streets, resulting in a busy and fashionable

³ "Cann, W. A." architect file of loose clippings. Landmarks Association of St. Louis. He is credited with the designs for Fry Memorial Church, Second German Presbyterian Church, and Lafayette Park Methodist Church.

⁴ *The Builder* v. 12 no. 4 (April, 1905). n.p.

⁵ *The Builder* v. 12 no. 6 (June, 1905). n.p.

⁶ Landmarks Association of St. Louis, "Beethoven Conservatory" National Register nomination, 1988. On file at Landmarks Association of St. Louis.

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section 8 Page 8

Taylor-Olive Building
St. Louis [Independent City], Missouri

address for the early 20th century. The Conservatory originally was to occupy the entire second floor, but it appears that within a few years many of the studio rooms were let out to individual teachers.

Alice Martin, the first dancer admitted to the St. Louis Artists' Guild, opened a dance studio on the second floor in 1907. Her social circle included many of St. Louis' leading artistic and literary figures, including poet Zoë Akins, critic Orrick Johns, writer and publisher Harry Turner, architect Lawrence Ewald, architect and illustrator Hugh Ferriss, and many others. In about 1910, Martin, Akins, Johns and Turn started the Players Club, the city's first all-volunteer amateur theatrical group dedicated to presenting the best drama to St. Louis audiences. In Turner's memoir, he recounts Akins' enthusiastic presentation of the idea: "We will write or adapt plays, make the scenery and costumes, do our own directing – in fact, do the whole thing ourselves." He goes on to explain:

We cast a discriminating eye over the city and requested only those to join who we felt would be sympathetic to our plans and the ideals behind those plans.... All those bidden came trooping to Alice's studio at 4505 Olive Street that hot Sunday afternoon in early fall, eager to get started on what we felt was to be a gallant venture into new fields of artistic enterprise. . . . Alice was made president, because it was her idea and she was doing most of the talking.⁷

The Players Club soon presented its first performance at the Artists' Guild. The cast and crew list from the early years of the club reads like a who's who of social activists and progressives in St. Louis. Well-known individuals including Edna Gellhorn (local leader of the Equal Suffrage League), Charlotte Rumbold (leader in the introduction of city playgrounds), industrialist Frank Crunden, City Club secretary Gus Tuckerman and many others acted and served on committees for play-reading, playgoing, costumes, properties and casting. Selecting material to be performed was one of the critical jobs; according to Turner, the group "formed the pleasant habit of meeting in Alice's studio once a week for this diversion."⁸

During the heyday of the Players Club, Alice Martin wrote that "my studio had become the rendezvous of all the young people of the city who were eager to use their talents to make St. Louis an art center."⁹ Many of the greatest talents would later move on to other cities. Akins,

⁷ Alice Martin Turner and Harry Turner, *The Tempest Maker: The Story of Harry Turner* (New York: Exposition Press, 1955). 110.

⁸ *Ibid.*, 113-114.

⁹ *Ibid.*, 156.

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section 8 Page 9

Taylor-Olive Building
St. Louis [Independent City], Missouri

Johns and Ferriss all won fame in New York. Those who remained behind turned to other pursuits. Martin had already spent several summers heading an innovative program teaching folk dances to poor children on city playgrounds (in partnership with Charlotte Rumbold). She would later go on to found the Junior Players, a children's company based in her studio. Martin also was an early pioneer in teaching morn two-step dances in St. Louis when many teachers refused.

Harry Turner, who had earned fame as one of the first auto owners and dealers in St. Louis, went on to found the magazine *Much Ado*. With an initial circulation of 1600, the magazine was a moderate success. Turner expounded his unconventional views on society and culture in editorials and included features such as an advice column on proper etiquette in improper situations (with topics such as what a gentleman should do when caught cheating at cards). The irreverent monthly also included news and cultural reviews. In the early 1920s, Alice Martin left her studio to one of her students and went to work full-time on *Much Ado*. After the tornado of 1927, the couple founded a small Bohemian loft colony in the depressed warehouse district on the St. Louis riverfront (now demolished). They married shortly before Turner went to jail for publishing obscene material; Harry Turner died in 1931 when he went to take a winter's swim in the Mississippi.

When the Beethoven Conservatory left the nominated building in the mid-teens, it claimed to be the "Oldest, Largest and Best Music School in the West."¹⁰ Now run by the Brothers Epstein, the school moved just a few doors down the street to the Lorelei Natatorium (constructed in 1913; presently a Masonic hall). Through the 1940s, the upper story of the Beethoven Conservatory Building was used almost exclusively by teachers of dance, music and elocution, mirroring the exclusive use of the Lister Building across the street by the medical profession.

The period of significance is set from 1904, the date of construction, through 1952, an arbitrary 50-year cutoff. The building continued to be used for performing arts purposes after that time, but gradually the street began a decline. The building is known in the neighborhood as the Fine Arts Building, after a framing company which was one of the last tenants about a decade ago. Although the building was originally referred to as the Beethoven Conservatory Building or Beethoven Hall, the Beethoven Conservatory name is already used for the National Register listing of the school's earlier home at 2301 Olive. The Taylor-Olive name has been selected for this National Register submission because it is the next most easily recognized name, being written in terra cotta over both main entrances.

¹⁰"Lorelei Natatorium" brochure c. 1915. Collection of St. Louis Public Library.

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section 8 Page 10

Taylor-Olive Building
St. Louis [Independent City], Missouri

Integrity

The Taylor-Olive Building retains sufficient integrity to convey its historic significance. The basic second-story division of auditorium and studios is still evident (although the studio walls no longer exist); the large auditorium is still clearly the focal space in the building, despite the fact that many of its original finishes are deteriorated. First floor spaces retain integrity.

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section 9-10 Page 11

Taylor-Olive Building
St. Louis [Independent City], Missouri

Sources

"Beethoven Conservatory," *The Builder*, v. 1.1 no. 9 (September, 1904). n.p.

The Builder, v12 no. 4 (April 1905). n.p.

Cann, W. A. architect's file of loose clippings. Landmarks Association, St. Louis.

Gould's Directory for the City of St. Louis, Gould Publishing Company, various years, 1905 – 1946.

Landmarks Association of St. Louis, "Beethoven Conservatory" National Register nomination, 1988. On file at Landmarks Association of St Louis.

"Lorelei Natatorium" brochure c. 1915. Collection of St. Louis Public Library.

Turner, Alice Martin, and Harry Turner. *The Tempest Maker: The Story of Harry Turner* (New York: Exposition Press, 1955).

Verbal Boundary Description

The nominated property consists of Lot 12 and the eastern ten feet of Lot 13 of Horton's Washington Addition, located on City Block 4557 in the City of St Louis

Boundary Justification

The nominated property consists of the parcel purchased for construction of the Beethoven Conservatory's building in 1904 and includes all of the property traditionally associated with the building.



Taylor Clinic Building
 St. Louis (Independent City), MO
 Zone 15
 Easting 738 920
 Northing 4281 110

17°30' 736

1737 MANCHESTER 14 MI.

INTERIOR—GEOLOGICAL SURVEY, RESTON, VIRGINIA—1983

739000m.E 90°15'

38°37'30"

4279000m.N

4280
4281
4282
4283
40'

1 MILE

ROAD CLASSIFICATION

- Primary highway, hard surface
- Secondary highway, hard surface
- Light-duty road, hard or improved surface
- Unimproved road
- Interstate Route
- U. S. Route
- State Route



QUADRANGLE LOCATION

CLAYTON, MO.
38090-F3-TF-024

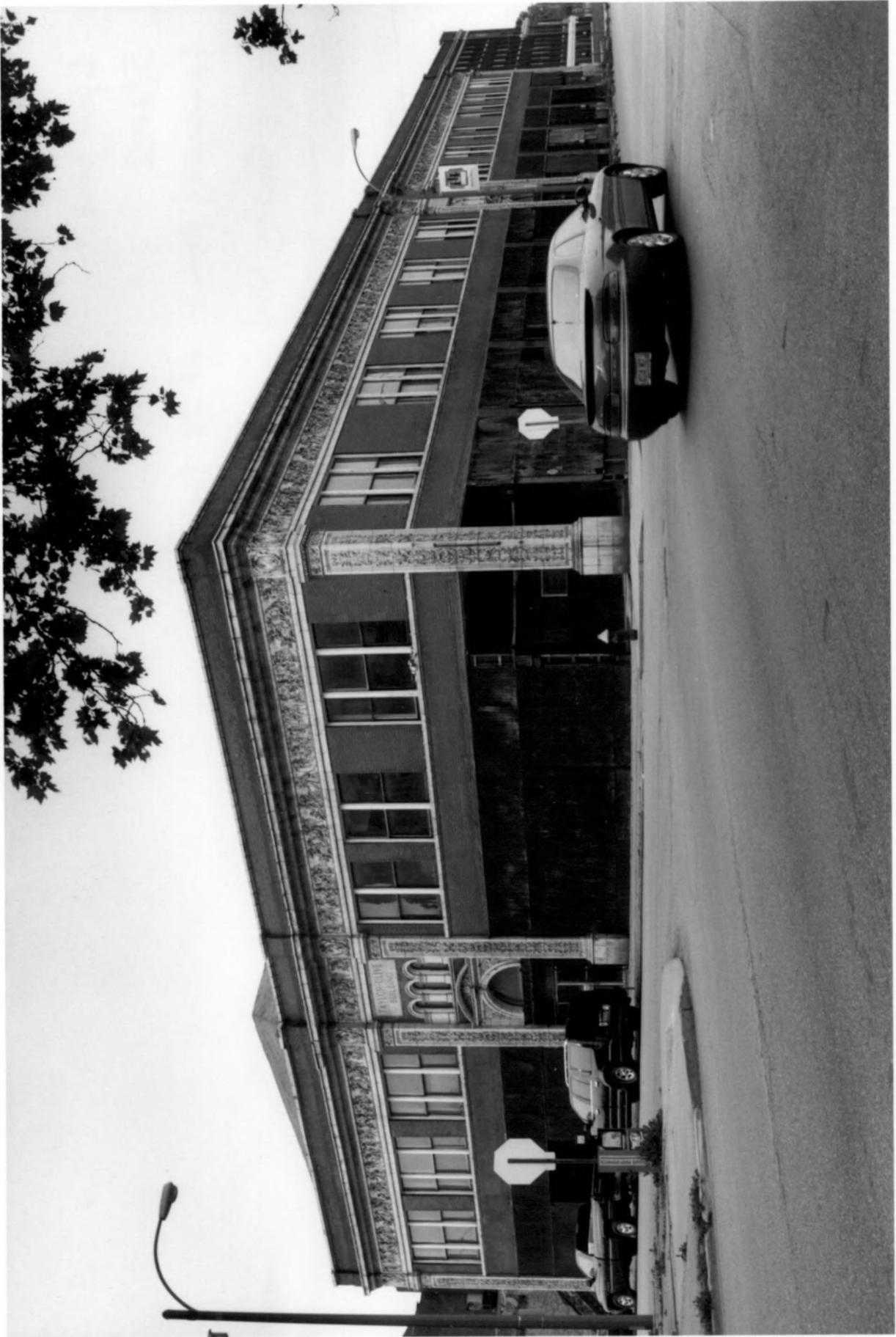
1954
REVISED 1993

(CAHOKIA)
2961 11 SW

Revisions shown in purple compiled from aerial photographs taken 1988-90 and other sources. This information not field checked. Map edited 1993. Information shown in purple may not meet USGS content.

Taylor-Olive Building
St. Louis (Independent City), MO
Lynn Josse
5/2002
Landmarks Assoc. of St. Louis
Camera facing NW

Photo 1



Taylor-Olive Building
St. Louis (Independent City), MO

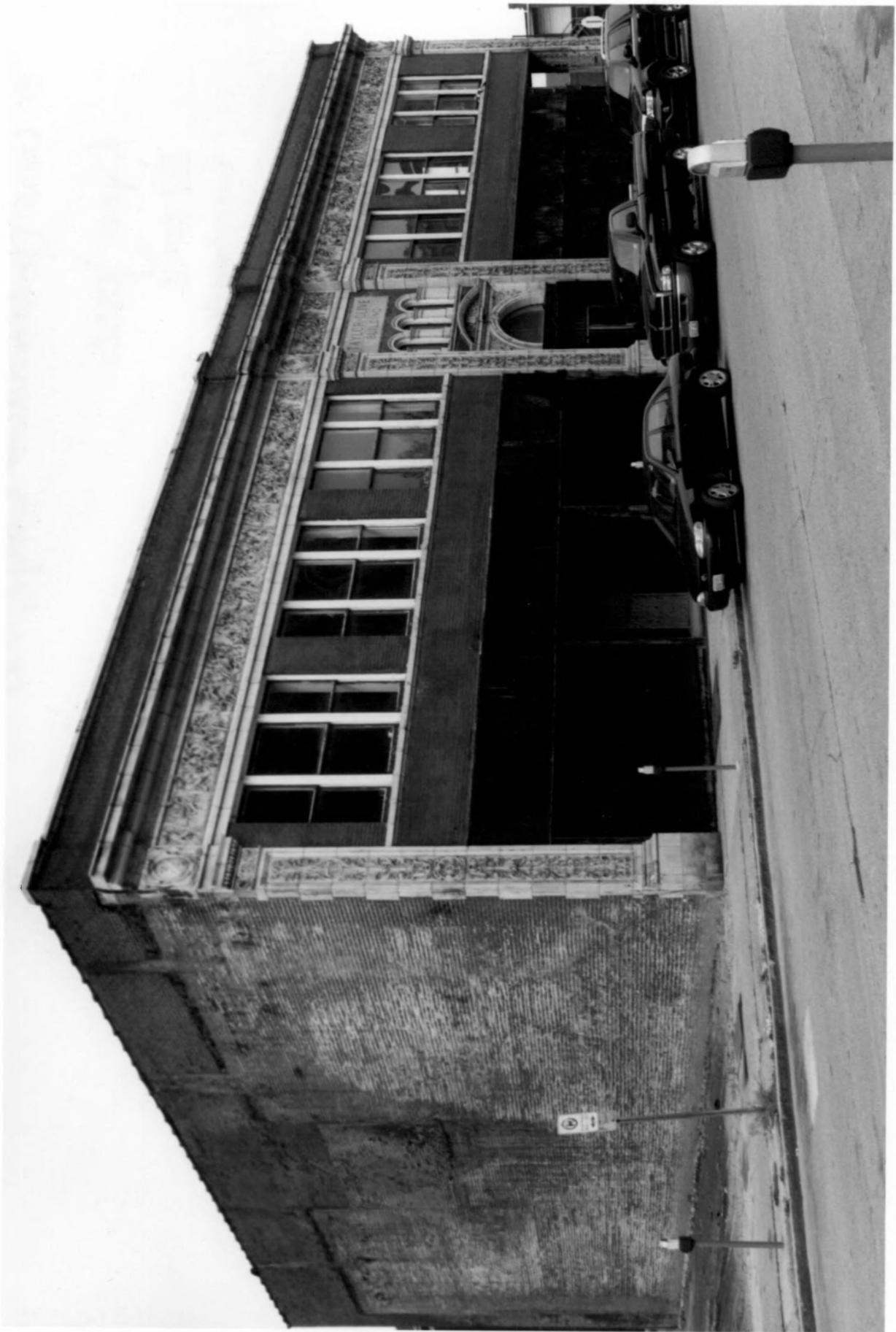
Lynn Josse

5/2002

Landmarks Association of St. Louis

camera facing NE

Photo 2



Taylor-Olive Building

St. Louis (Independent City), MO

Lynn Josse

5/2002

Landmarks Assoc. of St. Louis

Camera facing SW

Photo 3



Taylor-Olive Building
St. Louis (Independent City), MO

Lynn Josse

5/2002

Landmarks Assoc. of St. Louis

east elevation

Photo 4



TAYLOR-OLIVE
BUILDING

TAYLOR-OLIVE
BUILDING

MADE ON
G & FURS
DURING THE SUMMER

Taylor Olive Building
St. Louis (Independent City), MO

Lynn Josse

5/2002

Landmarks Assoc. of St. Louis

camera facing S

Photo 5



Taylor-Olive Building
St. Louis [Independent City], MO
Lynn Josse
3/2002
Landmarks Assoc. of St. Louis

E stair, camera facing W

Photo 6



Taylor - Olive Building
St. Louis [Independent City], MO

Lynn Josse

3/2002

Landmarks Assoc. of St. Louis

2nd floor, camera facing S

Photo 7



Taylor-Olive Building

St. Louis [Independent City], MO

Lynn Josse

3/2002

Landmarks Assoc. of St. Louis

2nd floor, camera facing N

Photo 8



Taylor - Olive Building
St. Louis [Independent City], MO

Lynn Josse

3/2002

Landmarks Assoc of St. Louis

camera facing N/NE

Photo 9



Taylor-Olive Building
St. Louis [Independent City], MO

Lynn Jesse

3/2002

Landmarks Assoc. of St. Louis

northern commercial space, camera facing  W

Photo 10



Taylor - Olive Building
St. Louis [Independent City], MO

Lynn Jesse

3/2002

Landmarks Assoc. of St. Louis

Northern basement, camera facing E

Photo 11

